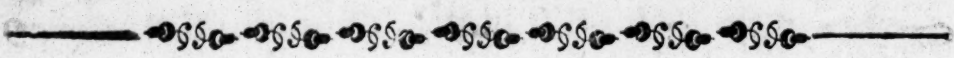


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X

THE SEVENTH EDITION.
With an APPENDIX, containing several additional Characters.



Charles Hurst

SKETCHES

FROM
NATURE,
IN

HIGH PRESERVATION,
By the Most Honorable Masters ;
Containing upwards of ONE HUNDRED PORTRAITS, or
CHARACTERS, of the MOST CONSPICUOUS PERSONS in
the KINGDOM:

AMONGST WHICH ARE,

The —	Dukes of	D—r—t	Earls of	B—gh—m	C—v—n	
The Q—		A—ll		C—r—le	Bishop of	G—r
The P— of W—s		D—sh—re		D—by	Admiral	K—l
The L—d C——r	Earls of	B—te	Lords	N—h	General	C—g
The A—hb—p of C——y		S-----h		T——	Hon. Charles	F—x
The Dukes of Cu——d		Ch-----y		W——h	Doctor	F—k—n
Gr——n		B——l		H—-ke	Mr.	E—ke
An——r		D-----h		M—s—h	Mr.	J——n
Qu——y		M-----d		L—el--n	Mr.	M-ph—n
N—k		Ba——t		F—l—h	Mr.	D—n—g.

white 5 6

AND ABOVE SIXTY OTHERS.
WITH EXPLANATORY AND IMPARTIAL STRICTURES.

L O N D O N :

Printed for G. KEARSLY, at No. 46, near Serjeants Inn, Fleet-Street.

M,DCC,LXXIX.

(PRICE HALF A CROWN)

103

1601 | 569



Introductory Address

TO THE FORMER EDITIONS.

THE noble Artists concerned in the execution of the subjoined pieces, are actuated with no other view, than to rescue Great Britain from the imputation of inferiority to her neighbours in Italy, on the subject of excellence in painting. The display of English taste and genius, so impartially introduced to criticism, will therefore determine how far their endeavours have been worthy of success. To the annexed Catalogue, we have joined some few observations on the particularly striking circumstances of each piece. Such representations will not, however, we hope bias the impartial judgment of the world, as we may have, perhaps, omitted, or misrepresented certain touches of the pencil, which may appear beauties, or defects, accordingly as they are viewed in different lights. The Ladies, desirous to form a separate party of themselves, have refused entering the lists, 'till they see what honors fall to the share of the other sex. Much may be expected from the well-known taste and delicacy of their performances at a future period, when the gross deficiencies or outré daubs of the present painters shall have been sufficiently and meritedly canvassed.

ERRATA in the APPENDIX.

Page 54, in the character of the Q----, for pourtrait, read portrait.

Page 55, line 4, the same error occurs.

Page 58, in the character of General P---i, for lily, read Lilly.

Page 63, in the character of the B----p of P-- -----h, for a very, read as a very.

There are also a few other errors, which the Reader is requested to excuse, as the Author was too much engaged in discharging his duty to the Public, to attend the Press.

A LIST OF ARTISTS.

WITH A REFERENCE TO THEIR RESPECTIVE PIECES.

Ab--g-n earl of	5	C-----d duke of	20	J--k---n Mr. Charles	33
A----ft lord	6	D--t---th earl of	21	J----- earl of	34
An-----r duke of	7	D-l-----e lord	ibid	I-----m lord	ibid
At--ll duke of	8	D----sh--e duke of	22	K----l admiral	35
B---é colonel	ibid	D--by earl of	ibid	L--- Sir John	ibid
B--r-----n viscount	9	D-r--t duke of	23	Le D----- lord	36
B--e rev. Mr.	ibid	D--n--g Mr.	ibid	L--- marquis of	ibid
Ba-----ft earl	10	E--c--be lord	ibid	L---elton lord	37
Bu---ll Mr.	ibid	E---s Mr. W-lb--e	24	L--ll the hon T--l	38
B-ll-----t earl of	11	F-----th lord	ibid	M--ph---n James esq.	39
B---ng--ke viscount	ibid	F-----y lord	25	M-n-----r duke of	ibid
B--t-n duke of	12	F-x the hon. C---s	ibid	M-----d earl of	40
B-----l earl of	ibid	F---kl-n doctor	26	M--b----e lord	ibid
B-----gh-m earl of	13	Gl-----r duke of	ibid	M---s---th lord	41
B--b--y Sir C----	ibid	* Gl-----r bishop of	27	M----- the hon. g-l	ibid
B--e earl of	ibid	G-----n duke of	ibid	M-----e lord	42
B--ke Mr.	14	G-----r lord	ibid	N-----k duke of	ibid
C--d-n lord	15	G----f--d earl of	29	N---h lord	43
C-t-r-y archbishop of ib.		G-----ne lord G---	ibid	O----w lord	ibid
C-r---le earl of	16	G-----i signior	30	Q-----y duke of	55
C-----s duke of	17	G--- ferjeant	31	R---b---y earl of	ibid
Ch-----y earl	ibid	H-----t the hon. col.	ib.	S-----h earl of	45
Cl-----n general	18	H--ke lord	ibid	S---le fir George	46
Col-----e lord	ibid	H-we viscount	32	T-----d viscount	ibid
C-----g general	19	H-we hon. Sir W.	ib.	V-----a lord	ibid
C--v-n lord	ibid	H-- -don earl of	33	V--e lord	41

A P P E N D I X.

The ----	53	Captain S---- B----	58	Sir J---s L-----r	63
The Q---n	54	I-----m B---ck, esq.	59	Mr. W-----e	63
Lord B-----n	ibid	Sir H--- P-----	59	The P--- of W----	64
Earl of C-----	55	Lord P---y	60	J--n H---e, esq.	65
Sir W---m De G---	56	Doctor P-----y	60	Mr. W--ll---e	66
Sir J--- F-----	56	Lord T-----w	61	D-----r P---e	66
Lord H-----d	57	Lord S-----e	62	Lady C-----n	67
Boron H-----g	57	D--- of R-----d	62	Lady S-----re	67
Earl of E-----m	57	B---p of P-----h	62	Lady L-----h	68
General P---i	58				

* Deceased since the last Edition was printed.

S K E T C H E S

FROM

N A T U R E.



E A R L of A L B E R T.

1. *A Roman Senator making his first Oration in Defence of Liberty.*

THIS artist seems, as a young and unexperienced performer, to promise fairly, and in consideration of his want of practice and encouragement, we are inclined to overlook some trifling deficiencies in the execution of his piece. It will be not only necessary, but incumbent on us, as impartial critics, to point out the most glaring absurdities the painter has inconsistently fallen into. The back-scene, which should be correspondent with the situation of his personages, he has made in representation of a heath, environed by several groups of trees. The peculiarity of the circumstance takes off the serious grandeur necessary to the subject. The figure which represents the Roman orator, is by far too void of dignity: the eye rather brutish than piercing, and the attitude more resembling a whipper-in, than a Cicero, or Demosthenes. The speaker seems to have considered rather the art of confounding, than convincing.

B

2. *The*

2. *The Prodigal Son requesting a Livelihood.*

There will be found much greater force, and elegance of execution in this painter's second performance. His pencil and colouring seem nicely calculated for the above subject. The principal figure is peculiarly expressive and characteristic. His features display the different changes and successions of good and ill fortune inimitably, and his whole appearance speaks the folly and immorality of his conduct. The only fault we discover in the historical part of the painting is, that the personages applied to by the Prodigal, seem rather, by their looks, to upbraid, than commiserate his condition.

3. *The famous Race-Horse P o o o o o o o o in full Speed.*

A masterly performance! The painter seems to have caught all the fire necessary for embellishing his subject. If we may take the liberty to hint one error in the composition, it will be, that the artist, to shew the muscles of his beast to advantage, has portrayed him rather in a starving condition. The features of the jockey seem to express nearly as much on his part.

L O R D A M E S T.

1. *Edward the Black Prince, with allegorical Figures.*

We cannot speak sufficiently in commendation of this beautiful chef d'œuvre of painting. It is executed in a style that does honor to the artist. Edward, the chief figure in the piece, displays in his visage every feature that can express the glory of a soldier, and the benevolence of a man. With an eye of most engaging pity, the face preserves a commanding grandeur and nobleness, and presents us with what we judge a most compleat resemblance of the characters it is descriptive of.

2. *Victory*

2. *Victory and Fame contending.*

The chief object that strikes us in this piece is the figure of a hero returned from the overthrow of an enemy, whose forces are seen retiring precipitately in the back scene. Victory and Fame appear laying their treasures before him, and anxious to attract his first acknowledgments. Those personages are represented as females, with the usual habiliments of their sex, and the hero, who seems a Briton, receives from their hands the military order of the B---. If the painter has been guilty of any deficiency, it is in giving his hero too placid a serenity on the occasion.

DUKE OF ANGLAND.

1. *Dionysius robbing the Statues of Jove and Æsculapius.*

History acquaints us this Emperor was so ardently attached to pilfering, and at the same time so ingeniously witty in palliating his thefts, that he frequently was guilty of the crime, for the opportunity of introducing the defence. He robbed the above statues of their ornaments, because a golden vesture was, as he said, an incumbrance to Jupiter in summer, and too cool a dress in winter, and because Æsculapius should not presume to wear a beard, when his father Apollo went without one. The circumstance is admirably executed, and Dionysius, by favor of the painter, preserves completely the ill idea we received of him from the historian.

2. *A Night View of Lausanne in Switzerland.*

A very pleasing and just representation; but we think the scene rather too crowded, considering the advance of the night. The painter best knows for what purpose his personages are assembled: we can only, with any probable grounds, fix on one, not greatly to the honor of the parties concerned. The leading figure seems admirably cut out for a bruising match, and promises some skill in the finesse, as well as fair play of that English sport: no doubt the original is a good practitioner at a coup de main.

DUKE

DUKE OF A - - - L L.

A Family Piece, the Colors faded.

A miserable performance ! We know not which deserves the greater blame, the family for suffering themselves to be so mangled, or the painter for abusing so many of God's creatures. The lady and her daughters seem to have some remains of decency visible here and there, tho' the eldest of the latter has the figure of a rake, if not something worse. We hinted the impropriety of marking the features so strongly to the noble artist, but his Grace excused it, by saying the lady had required some alterations in her person since marriage. The gentleman is most wretchedly be-daubed, and seems to be rather consulting the tinsel of his wife's dress than her person.

COLONEL BARRE.

1. Phormio teaching Annibal the military Art.

This upstart has been handed down from remote ages as the most finished pedantic coxcomb of his time. Annibal passing near his school, after several conquests, and instances of conduct and prowess, Phormio, in a string of positive arguments, undertook to convince him that his whole plan had been wrong, and that himself only could let him into the true secret.---The contemptible figure of the one, with the contemptuous dignity of the other, are beautifully expressive, and highly coloured. Phormio wants life only to make a compleat blusterer in the H--- of C-----. We think this painter highly deserving encouragement, and inimitable in the execution of his features.

2. A Gentleman in the Character of Thraso.

Vide Terence's Eunuch.

What Phormio wanted in figure and attitude, is compleatly remedied in the above striking personage. The bullying consequence

quence of his appearance, is admirably characteristic of the stile of behaviour it is intended to represent.

VISCOUNT BARRINGTON.

1. *Trophies of War recovered from the Enemy.*

If this painter be as miserable in his judgment, as in his execution of military pieces, we may with justice stamp his talents most execrably unworthy of public exhibition. His drums and fifes are so very ill arranged, that they will scarcely admit of any distinction, and yet we may pronounce his forte to consist in this division particularly, as the rest of his *warlike groupe* is a mere unintelligible daub.

2. *A perspective View of the Stable-Yard, St. James's.*

His second piece is in a much better stile. The colors are well disposed, and the light and shade nicely considered. We judge this genius to be more calculated for unfinished paintings, though it cannot be denied, but that in some parts of his performance he has shewn himself capable of putting the last stroke.

REVEREND MR. BARRINGTON.

Hercules and Antæus.

This artist is peculiarly happy in the distribution of his veins and muscles. He has given all that expressive energy in his figures, that we may have conceived from the Poet's description. Antæus seems to breathe in his doleful situation, and his conqueror appears abundantly desirous to "give him a belly-full."

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EARL BAYHURST.

1. *A Nobleman in the Character of Polonius.*

Vide Hamlet.

The ludicrous statesman before us wants neither figure or features to give a just idea of his character. The artist has answered our utmost expectation in the execution of his piece. A vacancy of expression in the face is what we judge most necessary in a pictured imitation of Shakespeare's prime minister, and the painter has so fully profited by the assistance given him, that he has hardly left a single line in his hero's visage, to distinguish his humanity.

2. *Peter rejecting the lucrative Offers of Simon the Magician.*

How so capital a painter could be so wanting in the execution of his characters is surprizing. Peter, who should have been represented as displaying a benignity properly tempered with resentment, has, in the turn of his features, nothing more than a mere vulgar malicious fury, rather arising from the insignificancy of the proffered temptation, than a laudable contempt of its author. Simon's countenance is glaringly deficient, and wants that nice-assembly of expression which marks his historical character.

MR. BUDGELL.

Hero and Leander.

The Town, that is to say, the Ton, must be made acquainted that these very interesting lovers are supposed to be in their happy, not their ungentle condition. Their loves, the poets say, were so sincere and mutual, that in their deaths they were not divided. The same waves that bore the hapless Leander, made a Hero a partner in his calamity. At present indeed they seem so fond and
contented,

contented, that they almost give the lie to the subsequent report we hear of them. The fair is overjoyed at the court paid her by her amorous swain, who looks for all the world like a truant school-boy, about to make but one mouthful of an apple-pye.

EARL OF BELLAMONT.

A whole Length representing Fortitude.

There is an elegance in this artist's compositions, that can please only on an examination of his pieces. Description will be far short, and even incorrect in any display it may exhibit of his beauties. We can only pronounce it as certain, that Fortitude maintains, throughout her whole figure, a superiority of person and dignity, that leads us to a pleasing prospect of this painter's future fame.

VISCOUNT BALLINGRAKE.

The Spendthrift and the Swallow.

Æsop gives us a pleasing moral in handling the above subject, nor has the painter been less happy in adding, as it were, life to the scene the fabulist described. The unhappy character exhibited as the hero of the tale, is depicted in a truly tattered condition, and bears in his visage the marks of unfeigned contrition. Our living genius has enlarged on Æsop's groundwork, and describes the prodigal as having been born in the height of splendor, which is personified by two female figures guarding over him, when an infant. The piece is particularly well finished and highly coloured. The emblematical representation of cards, dice, &c. &c. are very characteristic, and excellently fancied.

DUKE

DUKE OF B--TON.

Diogenes on Ship-board.

If any fault can be pointed out in the composition before us, it is that this striking figure is rather unreasonably tinged with ill-nature. His morose disposition seems to transport him beyond bounds. The characters which form the group are all females, who seem attentive to accomplish every wish their ill-humoured tyrant can form. And yet surly Diogenes will not relax a wrinkle. A family likeness in two of the characters seems to evince no private strife or calamity, as the occasion of his cynical behaviour. Some tattered cables to appearance furnish the grand circumstances of his malevolence.

EARL OF B--STAL.

1. *The Death of Curtius.*

The earth being sunk in the midst of the Roman forum, and the oracle having declared it should never be closed unless some young nobleman were buried in it, Curtius mounted his horse and rode into the cavity. The figure of the young Roman is particularly well executed, except that the features represent a greater advance in years than fell to Curtius's lot. The wrinkles the painter has bestowed on him, agree but ill with the language of the historian; but for the sake of so complete a piece of skill, the impropriety may be excused.

2. *Matrimony; an historical Painting.*

Unless the artist intended it as a burlesque on the married state, we cannot discover the propriety of his characters. The good husband, who first strikes our view, seems asleep, and with his back towards madam, who consoles herself under the misfortune, by

exa-

examining and correcting a large bundle of manuscripts, seemingly wills, conveyances, and other papers to the like purpose.

E A R L O F B - - - - G H - M.

Alexander making his triumphal Entry into Babylon.

Very wretchedly murdered, considering the renown of its composer. Alexander seems rather stealing into some enemy's camp by midnight, than returning victorious from conquest. His retinue is composed of a set of wretches, more calculated to grace a Tyburn exit, than an Emperor's chariot. The painter has been so sparing of his colours, that we can hardly distinguish the Emperor's habit from that of his Lords, nor theirs from a citizen's every day suit.

S I R C H A R L E S B U N B U R Y.

Christian eased of his Burthen.

Vide Pilgrim's Progress.

The poor sufferer displays a most immoderate share of joy at the fortunate event, and looks with such an eye of exultation on the downcast load, that one can only compare him to a husband just parted from his wife.

E A R L O F B - T E.

I. *The Arms of Scotland supported by Pride and Tyranny.*

Every one must allow this is a strange design either for history or painting ; but the unpleasing surprize at such a subject, is entirely removed on a close examination of the masterly stile in which it is executed. The supporters are truly expressive in person and features ; nor can the horror we receive from their correspondent sentiment, be exceeded by that of their haggard visages.

D

2. A

2. *A State-Repeater, on a new Construction.*

This painting, which is intended to represent a watch, exhibits a variety of wheels, all in quick and uninterrupted motion. The chief curiosity we are led to consider, is the concealment of the grand machine, which gives action to the whole system, and which the painter, who is said to have been also the inventor, will not gratify us with a sight of.

3. *Æneas bearing his Father from Troy.*

Whether it proceeds from the heaviness of the load, or the little practice Æneas has had in such sort of employments, the poor young man seems violently agitated under his paternal luggage. Old Anchises, who, by the bye, appears sufficiently *well timbered* to be his own support, has too merry a face on the occasion, and seems to say he cares little for the conflagration in the rear, provided he escapes scot free. *N. B.* We believe the painter has had some assistance from his son in this piece, as we have heard him assert his intention of bringing the young gentleman up to the trade.

MR. B - L - K E.

1. *Cicero declaiming against civil Commotions.*

The orator appears to have well studied the justice of his cause, and is happy in the disposition of his limbs. His expression of features borders too much on the ludicrous, but, on the whole, is far from being deficient or unnatural. We cannot speak so favorably in regard to his figure. The Painter has done too much for him, and Nature little, for he has neither dignity or height sufficient to recommend him in the character he has assumed. To
speak

speaking impartially, the artist has made him what Cicero might, not what Cicero should have been.

2. *Longinus---Taken from an Antique.*

Too young and vacant a face for this great and excellent critic, are the chief faults of our painter's present composition. The features are somewhat void of expression, and have a roughness not truly suitable to the frown of antiquity.

L O R D C - - D - N.

A whole Length of Nestor speaking.

We may venture to pronounce, that could this veteran take a short excursion from Elysium, he would be happy in seeing his own person so excellently transmitted to after ages. Whatever superiority, experience, wisdom and eloquence might have given him, are centered in the painting before us, where the touch of a first-rate artist is visible in every stroke. His attitude is peculiarly striking, and wants only the addition of arguments to present us with the hoary counsellor so celebrated in the Iliad.

A - - - - - OF C - - - - - Y.

Job's Resignation in Affliction.

Amongst many other urgent causes for complaint, Job found a headstrong wife by no means the smallest. Whilst the rest vexed and tormented his bodily tranquillity, that distracted his mind; so that the painter has chosen the latter subject as most expressive of his hero's resignation under misfortune. The figure of Job is executed with inimitable propriety of features, and that of his mate not less excellent in the distribution of coloring. The most glaring

ing error to be perceived, is that the piece is too much modernized. Job appears reading some recent religious writers, and his Lady writing cards of compliments and orders to milliners, whilst many other papers equally familiar to the present times lie scattered on the floor.

E A R L o f C - - - - - L E.

1. *Iphis changed to a Man.*

Iphis was a Cretan virgin, turned into a man on her wedding-day. Lygdus, her father, having commanded every girl he should beget to be destroyed, it was found necessary to conceal her sex as long as possible. This figure is executed with great softness and taste. The connection it preserves of the two sexes is nicely expressed, except that we think the painter to blame for having made the principal features more resembling Iphis in her first than second state.

2. *Inside View of Lady C - - - - - 's Bedchamber.*

We may affirm this a truly critical and commendable piece. The variety of embellishments the artist has bestowed on it, will be very explanatory to future ages of the present taste in furniture. No part can with propriety be disunited from the rest, nor can we venture to say any article is misapplied, except there be too great a profusion of poetical volumes.

D U K E

DUKE OF C-----S.

Demosthenes correcting his Deficiencies of Elocution.

The figure of the speaker wants weight and dignity. A certain elegance of person seems to have been the painter's chief aim; but however a beauty of that denomination may strike us simply, it is not sufficiently captivating to supply the want of the more commanding traits of a Grecian orator. The nature of the subject to be sure pleads somewhat in favour of his maladroitness, but by considering Demosthenes' immediate want of accomplishments, we are led to forget the tradition history delivers to us of his subsequent improvement.

EARL CH-----Y.

1. *Venus and Adonis.*

Venus's smile is rather too much heightened, and favours more of the courtesan than her character requires. Adonis is a truly blooming young fellow, somewhat bordering on the athletic, but not outré, considering the labors Venus seems to demand from him. This picture, when faded by time, will be very well calculated to represent the swain in a less enviable point of view. The attitudes will equally serve the first or second period.

2. *Figure of a Knight Errant in Search of Adventures.*

A most gallant phiz, joined to a love-sick eye, are the chief beauties that strike us in this piece. The Knight is clad in a suit
E. of

of armour, intended, we presume, to represent more modern accoutrements than were customary with gentlemen in his situation. We can only add, that the features are admirably expressive, and the whole figure animated in a most masterly stile.

GENERAL CL - - - - N.

1. *Annibal passing the Alps.*

The old veteran displays the true spirit and perseverance of a soldier, and directs his undertakings with a calmness that does honour to the painter's judgment and genius. An invincible courage seems to animate his designs, and the canvas presents us Annibal in person, as we must have represented him in our minds. We know not whether to commend his patriotism, or blame his temerity, since the dangers before him appear as destructive as insurmountable.

2. *A whole Length of Jane Shore.*

The beautiful elegance of this figure, is considerably heightened by the melancholy sadness seated on her countenance: her eyes have all that power of utterance in them, which prefaces a tale of sorrow and contrition. Surely the artist must have felt, in the execution of his piece, all the sentiments which arise from so distressing a situation.

L O R D C O L - - - - E.

Venus, attended by the Graces.

We think the artist has greatly mistaken his talent. Painting is by no means his forte. At least, if it be, he must be confessed an universal underling. Venus, who is depicted compleatly in the bagnio stile, has no one feature to give us an idea of her being immortal,

mortal, and her smiling train will most certainly make little resistance, if they should be unhappily attacked by a shower of rain in any of their rustic perambulations. In short, the chief excellence of the painting is, that it will wash.

GENERAL C - - - - - G.

Æneas and Dido in the Cave.

This painter abounds in justness of coloring, joined to admirable expression in the attitudes of his personages. The military habit of the Trojan prince adds much to the manly dignity of his person. His face is strongly marked, and preserves the address of a lover, together with the grandeur of a warrior. Dido has all the languishing beauty necessary for her character and situation. A majesty and elegance of figure should constitute her most striking trait, and we think the painter has done them justice. A little less embonpoint would have rendered his heroine more engaging: however Æneas seems to overlook such immaterial objections, and accosts the fair without either timidity or reluctance.

LORD C - - V - N.

Actæon changed to a Stag.

Fabulous history tells us that Actæon paid thus severely for peeping at Diana when bathing; and truly considering all things, it was a high affront to a lady of such nice honor and delicacy as the goddess. The painter has not confined himself to the representation of the bare narrative, but has ingeniously given such a turn to the features of his personages, that we shrewdly suspect there was some more secret cause for the hunter's breach of good manners. Be it as it may, Actæon makes large strides to ferocity, and commands our attention by the immoderate size of his antlers---Verbum sat sapienti---The painter had some other game in view.

DUKE

DUKE OF C-----D.

1. *Polemo corrected by the Eloquence of Xenocrates.*

This fashionable libertine, in the height of phrenzy, entering the philosopher's school, was abashed at the excellence of his reasoning, and became a sincere convert to his precepts. The history is well supported by the powers of the painter, and executed in a very lively and pleasing stile---Polemo's figure attracts our notice by the propriety of its attitude. His features, while they distinguish him as a rake, preserve the necessary surprize occasioned by the enforcing arguments of Xenocrates; while the philosopher, unmoved at the rank or licentiousness of his pupil, addresses him with a pathos becoming the goodness of his intentions.

2. *The Returning Prodigal.*

We continue to persevere in our impartial commendation of this artist. His genius is liberal and sublime, tho' wild and uncultivated. A frequency of masterly touches may be discovered in the whole of his performances. He seems to have deviated from the general plans observed in the art of painting. His faces, unless carefully examined, appear unfinished, tho' on a nearer view, we find them abundantly rich in design and coloring.---If there is any foible in his composition, it is his not being quite happy in finishing the ladies.

3. *The Charms of Matrimony.*

His two former pieces are far exceeded by the third, which we judge much more critically executed, and more pleasing from the choice of so engaging a subject. Too many encomiums cannot be paid the artist for this capital specimen of his skill, as we may search the cabinets of the curious, especially those of our modern
men

men of genius, without finding so truly good, and highly finished a painting.

EARL OF D-----H.

1. *The good Samaritan.*

Charity and compassion are beautifully expressive in the features of the above character. As the circumstance does honor to the amiable virtues of the Samaritan, so the execution of it reflects the highest compliment on the judgment and taste of the painter. Each will live to their divided honor. It will be therefore needless to add that we think the artist inimitable in the softness of his touches, and the elegance with which he finishes his pieces.

2. *Domestic Joys.*

We know not what better title we can affix to a painting that consists of the portraits of a private family—To a peruser, the subject and criticism will appear insipid and unentertaining. The impartial admirer of the piece itself will perceive the nicest propriety in the execution of each distinct personage—The parents, happy in the caresses of a numerous offspring, exhibit what exalted life should be, not what it is. In short, a profusion of coloring, without any offensive glare, will be found a particular excellence in the composition we are treating of.

LORD D---L---E.

Variety, a finished Piece.

Whilst some are throwing down what they determine to be the burthens of life, others appear raising and nurturing them with the most partial fondness. The painting represents a group of them differently divided, according to the variety of their tastes

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and

and passions, amongst which we are particularly led to remark a young rake offering money to an old crazy husband for the partner of his bosom, who, for the sake of a change, seems very willing to try the experiment.

DUKE OF D - - - SH - - E.

The Decision of Paris.

The painter, like the poet, has taken care to make his hero, *no fool*. The three very tempting beauties, who display their rival charms, have very ample justice done them from his pencil; but he has so far outdone *himself* in the enchanting elegance bestowed on Venus, that we stand motionless admirers of his superior excellence. Paris very naturally and wisely takes but little time to determine. The piece displays him offering the apple to the fairest. Impartiality obliges us to add that she seems to catch at it too greedily, nor can we forgive a certain heavy, inexpressive set of features which very much disfigure poor Paris's physiognomy.

EARL OF D - - B Y.

A Nobleman in the Character of Lord Townly.

His Lordship wants figure, address, and features. Under three such disadvantages, which the painter should have lessened as far as decency would permit, where can we expect to find any resemblance to the character my Lord has taken on him to assume? Not in the courtly deportment, or expressive dignity of his person, but in a certain *je ne sçais quoi* of language, in the eyes, which seems to say, "I had rather the Devil had my wife, than myself."

DUKE

DUKE OF D - - - T.

The Game of Cricket.

Our attention is very pleasingly drawn to a view near Seven-oaks in Kent, the seat of a noble Peer at K - - - being visible at some distance. In the front scene the grand subject of the painting is very agreeably represented, and the attitudes executed with great skill both in the design and coloring. It is, to appearance, a living concourse of rustics, as the skirts of the enclosure are environed by an abundant group of merry faces from the neighbouring villages.

MR. D - N - - G.

Whole Length Figure of a Roman Orator.

We cannot expatiate very largely on the beauties of this composition. Its defects are numerous and glaring, amongst which the sleepy countenance of the pleader is not the least. We think, however, the painter by no means deficient in design, and his pieces not ill calculated for sale.

LORD E - - C - - B E.

The Apollo Belvidere.

Like Hamlet's tale, horrible! horrible! most horrible! Criticism starts at so unworthy a subject. Malice and envy might reasonably expand their venom in so copious a field. What charms the original statue might have possessed, are all so most unfortunately disfigured by this painter's pencil, that we fear Apollo will baffle all endeavours to make him, himself again. We may address the artist as old Square-toes does his son—"Study figures, and read Cocker's arithmetic."

MR.

MR. W - - B - - E E - - - S.

Portrait of Machiavel.

Had Mr. E— attempted a less arduous task, we think his success would have been completer; however, genius is by no means to be discouraged, and the gentleman has merit. His shades want expression, but are laid on with judgment. He seems to have hit on a pleasing, but not an admirable likeness. Practice will improve the advantages nature has bestowed on him, and we doubt not but Machiavel, in his present unfinished condition, will be far exceeded by his future compositions.

L O R D F - - - - T H.

1. *A Scene in the Provoked Wife.*

We are highly pleased with the masterly representation before us. Sir John, in his sleepy condition, is discovered dragged to a more decent place of retirement by his domestic, who passes a satirical reflection on the different routes of master and my lady. Her ladyship has great power of features, enlivened by a consummate aversion to her spouse, and Sir John has equal justice done to his debauched and filthy person by the artist's pencil. On the whole, it may be pronounced a good piece, and very deserving a place in this august assemblage.

2. *Death and Cupid.*

Æsop has given us a very pleasing, and well-invented explanation of the unnatural instances we meet with in the subject of love and death. The fabulous supposition of their arrows being indiscriminately confounded, accounts very poetically for the novelty of the circumstances. This event is represented by several emblematical

tical allusions in the back scene, and in front we have a picturesque view of Death aiming a dart at an old heart-broken figure, whose battered physiognomy seems to sparkle, with the contrary effect of the wing'd messenger---Several warm provocatives to gallantry are distributed throughout the scene, and executed with great justness of coloring. The old gentleman himself is a complete figure both in design and execution. His debilitated person and extraordinary vivacity are very nicely preserved in union.

L O R D F - - - Y.

Troy in Ashes.

A very melancholy representation of a very melancholy subject. The painter is peculiarly happy in touching private calamities. There is not a face in the whole Trojan group, but looks as if its owner had lost his patrimony. We wish them a better fate, and hope some good old devotee will house them for the sake of charity, as they are really not ill executed. At the same time we advise the artist to employ the gains of the present piece in purchasing materials for the execution of a second, which he may introduce with some more lively preface.

H O N O R A B L E C. F - - .

1. *The Fall of Phaeton.*

For excellence of design we think no painting superior to this first attempt of its ingenious composer. The neighing steeds have all the fire necessary for their situation, and the charioteer is so inimitably represented in his fall, that we could wish to see him in some more favorable track of promotion. We have, however, this fault to find with the painter, that though he preserves great justness in his attitudes, he is rather unnatural in his expression of features. Phaeton seems rather to bully than despond under his calamity.

2. *The Fox that had lost his Tail.*

Æsop gave speech and reason to the brute creation. This artist has given them what they even then required:—a visage proper for the occasion. We see the same solemnity of features in the painter's display of foxes, as is usually to be met with in our English courts of justice. The oratorical gentleman, who seems truly calm under his misfortunes, joins the gravity of a Commoner to the shrewdness of Reynard, and appears to offer powerful and convincing arguments in favor of his subverting system.

D O C T O R F - - - K L - N.

Achilles and Chiron.

The venerable authority of this so successful instructor is very happily portrayed in a commanding power of features. We reflect with pleasure on the renown of his pupil, and trace every heroism of his life with singular admiration, when we view the instructor so truly venerable and engaging. The painter has been more completely happy in the execution of Chiron than Achilles. The warrior wants the calm attention due to the guardian of his infancy.

D U K E O F G - - - - - R.

The Four Bulls, a Fable.

It is hard to discover what could be the painter's reason for choosing so uninviting a subject. We own the moral of the tale reads well, but for the pencil, no scene could be rendered more flat and uninteresting. His bulls, considered as bulls, are very tolerable beasts, but as it must be confessed they have not the art of starting from the canvas, we trace no great signs of taste in the composition.

fiction. Probably they were meant allegorically, as there are several unintelligible figures scattered about the painting, which we cannot think have great concern there.

BISHOP OF G-----R.

Pride and Parsimony.

The above characters are personated by females, and heightened with all the traits that can constitute the passions they represent. Indeed, to so great a pitch has the painter carried his inveteracy against these very engaging ladies, that he has not left them a single feature to palliate their deformities. To add to the horrors of the scene, they are eagerly catching at a mitre, which appears pendant over their heads. A bust of POPE weeping is represented at a little distance.

DUKE OF GR---N.

1. *The Ghost of Junius.*

A very decent composition, considering it is unsubstantial. Junius has lost the charms he possessed when living, and unwisely judged it not necessary to substitute others in their room, when dead. As a ghost, he makes confessedly a most formidable figure, and seems landed with an intention to frighten the living into a compliance. We are not able to discover the character to whom the spectre addresses himself, but conjecture it represents some enemy, whom he vilified before his change of residence.

2. *Lucius speaking in favour of a Cessation of Arms.*

Vide Tragedy of Cato.

Had not the painter been so communicative as to have acquainted us this honorable piece of antiquity was intended for one of

Cato's

Cato's senate, we certainly should never have found it out. His figure breathes none of that sublimity for which the defenders of his cause were so celebrated, nor has he that grave composure in his looks, which so necessarily befits a senator. Lucius's sentiments, Mr. Addison informs us, were honest and laudable. The painter (as they are quite out of his way) has not been able to mangle *them*; so we may conjecture that Lucius is still honest within the canvas.

MARQUIS OF G-----.

The Fitch of Bacon.

It is needless to give an historical explanation of this picture, the circumstance being so well known. In our critical remarks, which shall be brief, it will be sufficient to observe that the painting is delightfully pleasing, and finished in a most elegant stile. The contented couple are the pictures of happiness, untinctured with the follies of the age. Convinced of the absurdity of neglecting each other in public, they seem only blessed in a mutual intercourse of smiling affection. In short, candor obliges us to hold them to view as the best paintings we have yet met with of the kind.

LORD GR-----R.

1. Achelous and Hercules.

Hercules catching his rival in ipso facto of corrupting Deianira's morals, menaced destruction, and was with difficulty appeased by Achelous' presenting him with the horn of plenty. The figures are good, only Hercules is portrayed rather too frightful. In the contention, his physiognomy seems more calculated to inspire [terror, than any other godlike attribute the painter has given him.

The

The cornucopia is abundantly rich and gaudy, but we think too much inlaid with gold.

2. *The Snail drawing in his Horns.*

A most laughable subject for a master! and to add to it, we lose the greatest beauty of the piece by the reptile hero's refusing us a sight of his honorable distinction. It is generally noticed that the snail withdraws his horns through fear, and yet we cannot think that a motive on the part of our gentlemen, as there is no object in view but a fool at some distance, who appears reading a billet doux on the other side of the scene.

E A R L O F G - - - F - - D.

Diagoras dying in the Arms of his Children.

This truly venerable character is reported from history to have been so transported at the success of his children in the Roman games, that he died in their arms with excess of joy. The subject is beautiful, and executed in a style equal to its value. The calm resignation of the father, welcoming his last moments, is admirably painted, nor can we speak sufficiently in praise of the passions so expressively described in the features of his sons.

L O R D G. G - - - - N E.

1. *Prince Ferdinand at the Head of his Troops.*

An attempt as bold as the execution is miserable. So far from presenting us with a prince and a warrior, the painter has hardly allowed his hero the figure of a man. We shall not waste criticism on the many errors of his piece, but only counsel him, immediately after the exhibition is closed, to consign it to eternal oblivion.

2. *The Poet Horace flying from his Colors.*

It must be owned this piece is rather superior in design and propriety of attitude to the last. The figures have ease and expression. Poor Flaccus, who never should have been brought on the scene on the score of military mishaps, is a very laughable hero; so that while we commiserate his misfortune, we cannot help smiling at the woeful display of his timidity.

3. *Miniature of the King of Prussia.*

Why this artist should always wish to shew his skill in military subjects is somewhat surprizing, considering his inability in that stile of painting. His Prussian Majesty is highly unworthy the great original from which the likeness is supposed to be taken. Too great a weight of flesh, joined with a heavy unmeaning eye, are glaring inconsistencies, which our painter has most wonderfully fallen into; and how he could bestow such impolitic attributes on so great a general, is far above our comprehension to unravel.

SIGNOR G I.

Orpheus giving Life to Woods and Rocks.

The musician, we are to take it as granted, has an inexpressible power over the system of melody. That circumstance of his perfection must inevitably be supposed in painting. However, it is by no means our intention to dispraise the science, or condemn the person of Orpheus. The painter has done him ample justice, nor shall we attempt to diminish the merit of so capital a performance. We only hope, that in his future pieces, he will oblige the world with something more connected with painting than the subject of music.

SERJEANT

S E R J E A N T G - - - - .

A whole Length Figure of Justice.

Impartiality, unbiaſſed by private views, has been our invariable guide in the judgments we preſume to paſs on the merits or deficiencies of ſo many noble and celebrated maſters. From our ſtrict obſervance of this conſideration, we cannot omit the praiſe due to this truly ineſtimable painting. More accurate judges may poſſibly diſcover ſome minutiae of errors in their microſcopic criticisms that eſcape a liberal admirer. We can only give it, as our united ſentiments, that Juſtice has never been more amiably pourtrayed, or executed with greater judgment, than in the admirable figure before us.

H O N O R A B L E C O L. H - - - - - T.

Diomed and Ulyſſes bearing off the Palladium.

So few bad pieces are to be met with in this collection, that it is but a repetition of the ſame compliment, to pay a juſt tribute to the ſeveral merits of their maſters. The painting before us is worthy every commendation we can beſtow on it. For boldneſs of execution, it far exceeds the generality of thoſe we have offered, and cannot fail to deſerve the admiration of the moſt critical obſervers. Diomed is the character we are particularly led to conſider, and the coloring charms us. He is all we can wiſh, when we figure to ourſelves the perſon of a hero.

L O R D H - - K E.

1. *Achilles rendered invulnerable.*

Thetis, the goddeſs, mother of this Grecian champion, is ſaid to have dipt her darling in the waters of Styx, and thereby rendered

dered him proof against all the Trojan artillery, except in the heel. The painter has discovered great skill in his attitudes, and finished his piece in the true spirit of just coloring. Achilles, with his young face, promises all the glories so nobly fulfilled in his future life. This picture, whilst it is a chef d'œuvre in painting, exhibits a very useful moral to the mothers of this modern and inglorious æra.

2. *Britannia with her Spear and Shield.*

As this is a subject which has of late been almost totally neglected, it claims a double share of our praise from the propriety of the thought, and the execution of it. Britannia has, we think, rather too mournful a face on the occasion, and the veteran beside her appears, without any reason explained, to make a party in her concern. The noble artist has certainly succeeded beyond our hopes in the excellence of his piece; but we should have been better pleased had he given us a key to those mysterious parts, which we, who are out of the secret, are not able to unravel.

VISCOUNT H---.

A Storm at Sea.

Not amiss, considering the difficulty of doing justice to such a busy subject. His half-vessels are characteristic, and at the same time have saved him some trouble by their demi-demands on his pencil. His fleet braves the pelting of the storm very heroically, though the admiral, who is visible, in spite of the confusion, appears within a hair's breadth of sinking, in the general calamity.

HONORABLE SIR W. H---.

Achilles in Armour.

Unhappy shade of so valorous a chief! May thy manes never
be

be made acquainted with the strange metamorphose put upon thee by a British painter ! To have done with exclamation, we are sorry to pay so ill a compliment to this very celebrated artist, as to assure him that his warrior is by no means answerable to the ideas we had formed of the mighty son of Peleus. His countenance, dress, and figure are all full-mouthed witnesses to his condemnation, and so eloquent in favor of the contrary party, that they leave not a wreck behind, for poor Sir William to lay hold of. This is not all the fault our criminal stands accused of. The tedious length of time, with the waste of coloring to no purpose, before the piece was completely mangled, are all unanswerable accusations, and prove him a painter undeserving the favor of the public.

E A R L o f H - - - - - D O N.

A Miniature Face of Helen.

The wanton fair has every grace of feature necessary to stamp her a finished courtesan ; though the painter has been rather too severe in delineating her characteristics, and has scattered such a profusion of rouge indiscriminately over her face, that we should take her to have been a drunkard, as well as something worse. Added to this, she has so masculine an air, and so unnatural an elevation of her hands, that we take it for granted the artist blundered in the character, and judged she was some Grecian actress of old time.

C - - - - - S J - - K - - - - N, Esq.

The Ladder of Ambition.

We may venture to pronounce this a very promising painter. He seems to have well studied the delicacies necessary to form a

complete artist, and succeeds particularly well in the display of them. His ladder is certainly higher than we should have expected, but its steps are so exceedingly true in the perspective, that we are invited to its summit without any injury to the nicety of our feelings. We wish him that ambition he so critically describes, and doubt not but it will lead him to the golden recompence of merit.

E A R L O F J - - - - -.

Eve tempted by the Serpent.

By the blooming elegance of our general mother's person, we should judge the painter to have copied the figure from some British beauty of the age. Different enquirers will fix on different ladies as the most natural originals in such a case. For our parts we meddle not with——affairs. The scene is well described and embellished in a masterly taste. Eve has in her all that we think lovely, but speaks, in the language of the eyes, her subjection to female frailty. One thing will plead in her behalf——The artist has given her a very personable serpent.

L O R D I - - - - M.

Prometheus chained to a Rock.

The vulture, which we see making a meal of the poor criminal's entrails, is admirably calculated for the office, nor has the painter been sparing of his horror, in finishing his hero's sacrilegious face. Prometheus is so far from moving our pity, that we think the punishment too refined for such a hang-dog. The artist, however, is answerable for all the unjust additions he has been pleased to make on the subject of his prisoner's ill deserts; we only follow the clue he gives us, when we pronounce the figure to be truly in the Tyburn stile.

A D M I R A L

ADMIRAL K-----.

1. *Achilles in dudgeon.*

Achilles has a sublimity in his anger, which serves as an excuse for disfiguring so noble a set of features. We cannot think the artist happy in his choice of a subject, though he is perfectly a master in the execution of it. The serious resentment visible in the warrior's countenance commands our attention, and when that is once given, the applause so critical a piece of painting merits, can by no means be withheld. The scene is ingeniously calculated to suit the passions of the character, and presents us with a kind of silent furlly gloom on every side—On the whole the piece is very capital, though rather unpleasing in its historical matter.

2. *The Contention of Ajax and Ulysses.*

There is a kind of vehemence, if we may be allowed the expression, that gives a very agreeable pathos to the painting before us. Ajax preserves that fire, so inseparable from his character, as delivered from history, and engages us greatly in his behalf by the openness and honesty of his countenance. The artist has given him the attributes of true valor, unmixt with policy, whilst he has shewn himself equally excellent as an historian and a painter, in abundantly characterising the latter quality in Ulysses. We may, without flattery, declare this a most beautiful representation of the circumstance on which the subject is founded, and hope its immortality will be equal to its excellence.

SIR JOHN L---.

Anniceris exhibiting his Skill in Chariot-driving before Plato.

This sage philosopher, at a time when Anniceris was applauded
with

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with the united acclamations of innumerable spectators for his extraordinary skill in never driving out of the same track, was the only one who condemned the disposal of his time, and argued in opposition to the depraved taste of the times. The figure of the venerable counsellor is pourtrayed with great justness and beauty; but that of Anniceris must be confessed superior in point of warmth of coloring and expression. The vacant look, contemptuous sneer, and profligate appearance he exhibits, are truly characteristic, and well finished. If the painter has been guilty of any error in his design, it is, we think, in having delineated too great a number of female faces in the group. The ladies of that age would not certainly either have countenanced the manners or the man.

L O R D L E D - - - - -

Silenus mounted on an Ass.

The painter has done great justice to his topping hero, in the propriety of his person and features. He appears a true jolly blade, and wants neither power or good-will to make himself master of his part. The difficulty of pourtraying so inconstant an attitude as that of Silenus speaks greatly in favor of the artist's skill; nor are the emblematical figures beside him less proofs of the drunkard's character, or the painter's taste. We beg leave to point out one error in the composition, which is, that the ass has more the look of a gentleman than his master.

M. O F L - - - - -

Hercules and Omphale.

That a hero, invincible in battle, should not be equally proof against the cannons of the fair, is a truth so necessary to be taught the

the moderns, that antiquity has been replete with examples for their instruction. Hercules, after his many valorous feats of courage, confessed himself the slave of Omphale, and, to give her pleasure, accoutred himself in her habit, and resigned his own to the lady. We cannot lavish many compliments in praise of this painting, as its personages are very ill calculated to represent the characters it appears to draw. Hercules is diminished into a poor dwindled beau, seemingly of the present generation, and has changed his person, as well as dress, if we may judge from the insignificancy of his looks. In short, it is an under-rate piece, and can never please, even on a slight examination.

L O R D L - - - - - N.

1. *Paris and Helen.*

The rape of Helen is a circumstance which so frequently occurs to our remembrance, that it will be needless to give any embellishment to our criticisms by sketching the outlines of the affair. The painter has given such additions to the characters, as history left us to imagine without particularly expressing them. For instance, he has made Paris an emaciated rakish-looking debauchee, who seems to tell you by his appearance, that from his first approach to manhood, he spent the greatest share of his hours in a bagnio. Helen is equally characteristic. The furniture of the chamber is entirely novel, and beyond our explanation. The chief paintings supposed to compose a part of it are; a head of Henry II. a view of H - - park, Worcester-shire; portrait of a nobleman, which we guess to be the deceased father of the owner of the mansion; another portrait of a b--p, much mangled, as indeed are the rest of the collection.

2. *Mars and Venus discovered by Apollo.*

Nice critics would probably say on this subject that the scene is too highly painted, and beyond the limits of reason or delicacy. The personages are to be sure in so critical a situation, that we cannot favour the world with a minute description of the beauties they discover. Let it suffice that we comprise the whole of our more private observations in this short summary. Mars and Venus would be the completest of their sex, were they employed in a better purpose. We are led to wonder why Sol should be habited in lawn sleeves.

3. *The Deserted Village.*

Vide Dr. Goldsmith.

So desert is the view before us, that we can hardly discover any subject either for flattering or malicious criticism. There is scarcely a tree to be seen, and the few which are left, are so completely stripped of their verdure, that it is almost impossible to discover any other than withered leaves and shattered branches. The painter has had little trouble in the execution of his piece; and if it is, as he has told us, a view in W---shire, we are sorry the county should have in it a spot so thoroughly wretched.

H O N O R A B L E T-----L-----LL.

The Temple of Calumny.

The crowded figures which so abundantly swarm on every side of this painting are certainly characteristic, and suitable to the times. To pay their court to so courteous and frequented a goddess as Detraction, is a pleasing office to more than one half of the world. Those who have no cause for entering the ranks, will readily invent some plea in their defence; so that calumny is in little danger of being neglected. The painter has been very severe in the display of his personages. We recollect several
living

living faces in the group, and particularly one whole family in the male branch. An old man and his three sons, all eager in paying their devoirs. *N.B.* These suitors seem to have once been votaries to the goddess Flattery.

J - - - S M - - P H - - S O N, Esq.

Arachne changed to a Spider.

The artist has so ordered the machinery of his piece, that we behold Arachne in all her glory on one side the canvas, and an overgrown Spider, supposed to be the same lady in a second form, on the left. The coloring is very nicely laid on, and the character finished with great justness. The Spider, which is of such a magnitude as to admit expression of features, seems to lament her falsely placed ambition, when in her pristine state; and through a resolution to put an end to every thing which may boast of merit, appears scattering her poison over an edition of Homer's Iliad.

D U K E O F M - - C H - - - R.

A whole Length of Phaon.

There is a boldness in the execution of the figure. Its attitude is strikingly critical, and preserves a masterly correspondence of beauties, that forcibly attracts our admiration. The features are noble, particularly the upper part of the face, which displays an elegance of design, and height of painting, superior to the unanimated description of words. We would recommend the ladies to give this piece as slight an examination as possible. The temperature of the climate is not so regular, but that it may now-and-then admit of unlooked-for circumstances; and should some British love-sick damsel pay her devoirs to the painting, we are fearful the amiable connoisseuse who claims it, will not easily be induced to part with so estimable a treasure.

E A R L

E A R L o f M - - - - - D.

Lycurgus giving Laws to the Spartans.

We feel a pleasure in being able, amongst the variety of paintings which present themselves to our consideration, to condemn so few in terms beyond a friendly hint, or gentle caution. The masters engaged in this society have been so critically nice in finishing their pieces, that there is little room for severe disapprobation in any single painting. That before us is completely executed, and in a stile somewhat different from the generality of the collection. Lycurgus's figure is pourtrayed with abundant delicacy, and preserves a pleasing antiquity in habit and features. We judge the painter to have used some secret art in displaying his hero, as the other counsellors who compose the assembly seem, on comparison, a mere set of moving wax-work.

L O R D M - - B - - - N E.

The Death of Narcissus.

The unfortunate exit of this fond youth need not be repeated, nor is it necessary to acquaint the reader how dangerous is the passion of self-affection. So far as to the moral of the piece. The merit of its composition is certainly visible in every embellishment it contains. Narcissus has all that languishing delicacy of features proper for his character, and exhibits a pleasing and enlivened comment on Ovid's narrative. We think this artist very great in the stile of painting he particularly follows, and hope he will not lose sight of so engaging a substance.

L O R D

L O R D M - - - S - - - T H.

1. *Folly mounted on a Car, drawn by Prodigality, Debauchery, Delusion and Deceit.*

Surely the taste of such a painter must be highly vitiated, or he would have indulged us with a more pleasing display of his genius. The piece, however horrid the subject, is still well executed. Folly is depicted in the character of a modern fellow of spirit, accoutred in the true stile of buckism, and as ridiculous in the lifeless apathy of his features, as in the choice of his dress. The harnessed groupe are equally well designed, and satirized very emblematically. We would advise their driver to part with his four steeds as soon as possible. With the assistance of T-----fall, he may find an abundance of bidders. In the mean time, to console himself for the adieu, we recommend sober hours, and gentle exercise on some of the western stages.

2. *The Figure of a Courtesan, full Length.*

Whether his Lordship intended this for a British or a foreign w----, one modern or antient; we pretend not to determine. She has all the audacity and dissimulation common to either time or country, and may be pronounced perfect---in wickedness. Should this piece be intended for sale, we counsel the world, for the sake of their health and purses, not to make so dangerous a purchase, as her alluring features may tempt them to try---if there be possibly originals of the kind.

H O N O R A B L E G E N. M - - - - - N.

Whole Length of Annibal.

The veteran demands the tribute of applause most forcibly, nor can we refuse it to so noble a champion, or so admirable a painting. His personal grandeur and magnanimity are beautifully expressed in his figure and features, and charm us with the external qualifications of a hero. The wounds he appears to have received, are heart-felt circumstances in attracting our admiration. They are excel-

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lently designed by the artist, who, we think, merits a considerable share of commendation.

L O R D M - - - - V E.

1. *The Death of Æschylus.*

History reports this poor fellow to have been slain, from the resemblance of his head to the summit of a rock. Our readers must know it was a bald pate, and a bird of prey, through mistake, let fall a tortoise on it, with intention to break the shell. Unhappy Æschylus' cracked skull paid sorely for the experiment. The story is very naturally described in the piece, and the hapless victim's bald crown most expressively depicted.

2. *Representation of a huge Statue of Neptune, discovered in the Ruins of Troy.*

Had not this painter been something more than tolerable in his compositions, the President could never have suffered so unwieldy a piece to have intruded on the symmetry of the collection. Omitting the extraordinary size of the painting, and the surprising bulk of the figure, we have few faults to find with this specimen of our artist's merit. The limbs of the sea-deity are well finished, and the proportion critically observed. It may be hinted, that Neptune has not a sufficient proportion of the honest Tar in his countenance; but then we must consider him in office. Such a circumstance often varies the regularity of the features prodigiously. However, we may with reason congratulate the country that possesses the original statue of this tremendous son of Saturn.

D U K E O F N - - - - K.

The Death of Anacreon.

We shall leave moralizing on this untimely event to severer critics, to those more intimately experienced in the dangers arising from

from the juice of the vine. To die by that which is dearest to one, cannot, however, be thought, a very cruel fate, nor has Anacreon any extraordinary reason to grumble at his exit. The painter has given us a very true and finished portrait of a drunkard, and not simply a drunkard, but one of fashion and quality; not that the visage of his hero displays any thing beyond the usual rank of Bacchanalians. We discover Anacreon to have been of high blood by some distinguishing marks, unknown to common physiognomists, and unbelieved by those who are not modern adepts in nobility.

L O R D N - - T H.

Atlas supporting the Universe.

A ponderous subject most ponderously described! The painter is no fool, however. He has bestowed a most immoderate bulk of flesh on his very conspicuous character, and rendered him every way equal to the task required. After all these well-managed proprieties, we think the distortion of features in this gigantic porter, by no means of a piece with his substantial powers of body. It is an injustice to his corporeal accomplishments, that his face should give the lie to their perfection.

L O R D O - - - - W.

The Fox and the Ape.

Vide Æsop.

The painter has enriched his fable with a variety of figures, all tolerably executed. The Ape, whom Æsop had lately celebrated as monarch of the beasts, is discovered ensnared, and unwittingly entrapped by the subtlety of Reynard. Words are unable to give a just description of the strangely foolish figure he makes in his unexpected confinement. The Fox, who is reading him a lecture
on

on the changes of fortune, is pourtrayed with the features of a satirist, and seems pointing the grand force of his arguments to the coronet, which totters on the deposed sovereign's head. In short, the piece may be pronounced an admirable satire on the brute creation, and excellently calculated to the subversion of coronetted monkeys.

DUKE OF Q-----.

1. *The Gates of Hell.*

Vide Milton's Paradise Lost, book 2.

When we pay a compliment to the painter's excellence as an artist, we cannot help forming very unfavorable ideas of him as a man. To be so compleatly horrid in the execution of his subject, shews a fertile genius, but by no means a liberal soul. Whence he could have extracted so many frightful spectres we cannot conceive, unless from a depraved imagination, ever ready at terrible machinations. We beg his pardon for stepping aside from our regular plan, to condemn him for what painters should rather judge a virtue than its contrary.

2. *The Death of Herod.*

This is the least indelicate of the two proofs of our artist's choice in his paintings, and will admit of some small degree of commendation. Herod is represented to be what depravity of morals and profligacy of life must have rendered him, and excites in us a kind of satisfaction at a judgment so merited, inflicted in so critical a moment.

EARL OF R---B---Y.

The Hand of Munificence stopped by a Figure representing Frugality.

The last personage is the only commendable beauty in the piece.
Her

Her eye and complexion are figuratively calculated to convey a true representation of her concern in the subject. Munificence wants much of that softness and benevolence so necessary to her character. The natural degout of the subject will, we expect, if the painter proposes putting up his piece to sale, prevent the accomplishment of his wishes.

EARL OF S-----CH.

1. *Mahomet's Paradise, with a Variety of Figures.*

The houries which compose the chief part of this painting, are just the merry wanton lasses we are taught to expect from the asseverations of their creator; nor are the happy souls just launched over from their mortal habitation less pleased with the situation. Unbounded love reigns throughout the whole. It is rather too highly colored in the back scenes, when examined by an uninterested connoisseur.

2. *The Traveller benighted.*

Our attention is drawn to a gloomy scene, which represents the night far advanced, and discovering nothing to the view but wilds and deserts. The figure which composes the historical part of the piece, seems agitated beyond description, and so bewildered in fruitless search, that he finally resigns himself to the direction of mere chance. Such, at least, are the observations we are led to make on the subject, and such the Traveller's expression of features seems to authorize. We have only one fault to find with the piece in general, which consists rather in the design than the execution. The Traveller's pockets appear so completely charged with provision, that he may reasonably wait the approach of morning, being in no great danger of *starvation*.

M

SIR

SIR G. S---LE.

Magna Charta signed by King John.

We may call this a truly English piece from a truly capital master. Its subject is animating, and the execution of it magnificently beautiful. There cannot be found greater firmness and expression of features, than in the visage of the barons, who almost breathe the accents of liberty from the canvas. The artist bids fair for fame, and will, we hope, be as happy in the finishing of his pieces, as he is in the choice of his subjects.

VISCOUNT T-----D.

The Honey Moon.

The figures are prettily designed, but the coloring indiscriminately laid on, and by much too faint. The gentleman wants that lively bloom necessary for a bridegroom, and the lady that glow of affection usually seated on the cheek of a bride. The attitudes are good, but seem incapable of producing the effect designed by the painter. We think he might better have called his piece, "A Satyr and Venus," and are sorry to say we have no very promising hopes of this artist's future claims to our patronage—at least in love subjects.

LORD V-----A.

The sacred Rights of Priapus.

Fye, fye, so obscene an artist! How can we pretend to criticize the parts of a performance, where the whole is too shocking to bear examination. Whatever may be the future fate of this immodest piece of painting, the reader may be assured it is too well executed to be deserving a place in any exhibition.

LORD

L O R D V - N E.

Jason in the Embraces of Creusa.

A very chaste, moral, and virtuous performance! Jason has in his visage all the fear of a husband, who expects every moment to be surprized by his lady, and Creusa turns aside her head as if most cordially unwilling to consent to the intrusion. Whether it be meant to shew how conscious guilt is in the commission of its crimes, or how admirable we can disfigure our illicit intentions under the mask of hypocrisy, we cannot absolutely determine. However, the painter has made his characters answer the double purpose.

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A P P E N D I X
T O
The SEVENTH EDITION of
S K E T C H E S FROM N A T U R E.

ADDRESSED TO
SIR JOSHUA REYNOLDS,
PRESIDENT of the ROYAL ACADEMY for the IMPROVEMENT of the
POLITE ARTS.

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SIR JOSHUA REYNOLDS

President of the Royal Academy
Paints

T O

SIR JOSHUA REYNOLDS.

SIR,

I TAKE the liberty of introducing to you the following exhibition, because in this country you stand unrivalled as an artist, and therefore will be a competent judge of the merit or demerit of the several performances, which now await the award of your superior judgment.

To a man who for a series of years has successfully employed his pencil to his own honour and profit, and to the satisfaction of the public, it will be a pleasure to examine a collection, on which the microscopic eye has never glanced; particularly so, considering that the originals are celebrated for their marked characters in public life.

I know they are emulous to appear to as great advantage as possible, and though I have thought proper to give them only in the initials, your penetration will find them out by their brush; but less accurate observers, while they attribute unmerited excellence to any of them, may flatter themselves that they know the painter, and be pleased with the picture.

Apprised as I am that you are not only an excellent but a liberal and a generous artist, I open this exhibition to you in hopes you will applaud where you can, and condemn with candor.

Of all the painters in the kingdom you have the reputation of being the best judge of symmetry. It is in this that I court your criticism, and as deformity is not without its rules, where ever you behold it in a picture,
you

you may depend on it that the artist did not lose sight of it in the original. The adage is too common for you to be reminded that every human being, however hideous in feature or figure, considers itself handsome. It is from hence very well accounted for that you have so much business, because it is not beauty alone you live by; but deformity in all its shapes.

Who in the pride of their hearts, whether to gratify themselves in your oily mirror, or to perpetuate the remembrance of their persons beautiful or deformed, but would seek out Sir Joshua's delectable hand for the purpose? There is none more capable of it. Yet, Sir, great as you are, there are bounds to your abilities. Alas! you can only give us the exterior, which like a lifeless statue calls to our recollection the original. The molten clay, animated by Promethean fire, pampered and made up to strike your discriminating eye, is all you can take, and, by the assistance of art, exhibit it in all the gaiety of colours beyond the friendly expectation of fancy.

My purpose is more extensive; I have selected pictures from the mind as well as body, and my artists have attempted the *original* semblance of the inward man.

The modern custom of exhibiting pictures annually is a laudable one; it makes merit known which otherwise might be buried in obscurity; I submit this to you, in the full persuasion that if it be worthy your patronage, it will meet with encouragement, and of course give me the pleasing opportunity at a future time of publishing a second catalogue.

Your's

THE COLLECTOR.

APPENDIX.

THE ———.

Adamanthea — Jupiter's Nurse in Crete.

THERE are some defects in this piece; the cradle is too antique, and resembles more a fish basket than a nurse's convenience to lull an infant to sleep; besides the painter, to elude the history that Jupiter was suspended when a child in his cradle on a tree, as a proof that he was neither in heaven or on earth, has placed the cradle in a palace, himself rocking it with one hand, while the other is employed in a manual salute of Pinchey the jeweller, who has honoured him with the first sight of a pair of new-invented snuffers. This is rather an unequal piece, and nothing makes it passable but the relief, which represents Nero fiddling while Rome was burning.

2. *Adrastus, King of Argos.*

An excellent performance! and apparently the painter's *chef d'œuvre*. The refuge of Adrastus to his grandfather Polybius to avoid the persecution of Amphiareus, who had seized his dominions, is very finely exhibited, and in a most striking manner. God forbid that the painter has chosen this subject from any thing in his own experience; yet from the army in the back ground commanded by generals, called The Seven Champions, who all perished in the destruction of Thebes, one would imagine that our artist had the Northern Columbia in view, alluding to the two H—'s, Cl—n, C—n—s, B—g—e, G——t, and P——t, as the Seven Champions employed by a British Adrastus for the destruction of a revolted people, who, instead of subduing, they left unconquered and returned to their own country, from whence their king afterwards fled to his grandfather's dominions for refuge and safety against the vengeance of his oppressed and ruined subjects.

3. *Somebody, making his friends his footstool.*

This is a noble portrait, and a great likeness; it would make a figure in a gallery if it had been a little more majestic; The contour is well preserved, and we think the painter a droll fellow in his design, which he has converted from that line in scripture, "and I will make my *enemies* my footstool." The other part of the canvas is filled up with peers and parasites sneering at the painter's footstool, while they are glorying in the spoils of their deceit.

THE Q—.

Nobody—receiving presents from her courtiers.

Some of the traits of this portrait are very striking; several noblemen are making her M—y presents, but there is a want of grace in their attitude, probably because they make the presents as their own, instead of the persons from whom they received them, and for whom they at the same time profess the highest regard. This pleasing inoffensive figure seems by her appearance to denounce, that in taking she does honour, and that acceptance is her favour.

LORD B—N.

David and Uriah.

The story of David's placing Uriah the Hittite's husband in front at a battle that he might be killed, in order that David should afterwards enjoy his wife, is so well known that we need only refer to scripture for the particulars of it; a picture therefore of this sort, and so completely finished, must be admired by all lovers of painting of the historical kind. The painter, though verging on eternity, has left posterity this performance as his master-piece, that the world may know he not only *read* scripture but *practised* it. He has not been very exact to the original; instead of placing the Hittite in battle, we see him in the back ground,

ground, as if about to extricate himself, while Uriah is under strong courtship by David *.

2. *A late Secretary.*

The artist in drawing the outline of this portrait shews a mean capacity with wit that will not fill a nutshell; with manhood that gave way to every proof, pliable to every word; with literature that disgraced the character of his master: he had grimace which passed for politeness; promises for sincerity, and lies for promises. Several general officers are frowning upon him, because, after a speculation in the army department in the midst of a war which his councils contributed to involve us in, he had the modesty to confess his incapacity. He is painted smiling at a grant of 2000l. a year.

EARL of C

Dr. Dodd standing before his Judges, an example of human Infirmary.

This is a very distressing picture; it is well done, and shews that the painter took great delight in it; but who can recollect the circumstance of a ***** cheerfully appearing an evidence to take away the life of his tutor without a pang? or who can think of the vindictive manner in which he was dragged to that bar where the artist has drawn him in tears and agony pleading for a little life, without a sigh? and looking abhorrently on those rapacious beings who gloried in his death, because he (poor man) had criminally deprived them of a profit without a loss. Graceless painter! thou inheritest not thine ancestor's wisdom or humanity, which would have covered a social transgression by his pity for human weakness; he like the judge supreme would have said, "Frail man! Go thou and sin no more."

* This artist chose his subject from his own experience; about fifteen years ago he was connected with a lady whose husband he had sent abroad, and by whom he had a son, which a few days after it was born he made a cadet of at half a crown a day, to the prejudice of many worthy officers who had children of a proper age to be inducted into such employment.

SIR

SIR WILLIAM DE G—

Thales, one of the Seven wise Men of Greece.

There is a something so peculiarly striking in a good picture, that it enforces our approbation on a first and momentary view: on the contrary, there are some paintings which, though they strike us on a first view, lose our praise on a nearer inspection. It is otherwise with the piece before us, for the more we look at the more we admire it. Thales was one of the wise men who first taught the liberal arts. The artist has painted all that wisdom in him which Amasis king of Egypt honoured him for. Plutarch and St. Augustine are writing his life, and tell us that he was called wise for his speculative learning. History says that Thales was well skilled in measuring the heights of the pyramids; but our painter has left history and placed an immense pile of law books, crowned with the bible, before Thales, meaning, no doubt, that he is well skilled in their contents.

S - R - J - - N - F —

Themis; commonly Justitia.

Whatever compliments this artist may merit as a religionist or a moralist, he appears by this picture to be a very humble performer in the science of painting; he has mixed his colours, horribly, and may be said to have fled in the face of justice; or that he flung his brush at her in a passion: in fact he has, to use a coarse expression, played the devil with her. He has made her look more like an intoxicated barrow-wench, crying choice fish and fine flesh, than the meek, the placid, and blind goddess Justitia. As to the balance in her left hand, it resembles the scales of an arch cherry-woman who cries her goods for two-pence per pound cheating weight, and gives us no idea of the true equipoise. The sword too looks like the dagger in the city arms, with the original of which a bold citizen destroyed Wat Tyler, and it by no means becomes the delicate hand of a lady. By her four looks we may infer that she is ready to reward vice and punish virtue. Altogether this is a bad picture, and will only do for a sign to some lock-up house kept by a bailiff.

L O R D H — — D.

The Lord C----- selling old cloaths to a Jew.

Very characteristic indeed, and a striking likeness; the eagerness of this household officer, to make the most of the Jew, is distinguishable beyond comparison; but we see no necessity for his lordship to offer a chair to a son of Levi, unless it be with intent the better to over-reach him in the bargain: very possibly the painter alludes to the usual politeness of his lordship at all times, when he expects to have the best side of a good bargain. Momus is represented in a corner, with his mask off, smiling.

B A R O N H — — G.

Vertumnus and Pomona.

Ovid tells us an entertaining story, that Vertumnus, in the disguise of an old woman, visited Pomona, and after praising her fruit insinuates to her the pleasures of a married life; but that the goddess heard him untouched, till throwing off his disguise and assuming the shape of youth and beauty, she consented to all he said. The painting is passable, and would have been more so had the painter represented his Vertumnus as an old woman, and not have opened his robes. Youth and beauty is a disguise to him; but age and ugliness, in a battered beaux, would have made this piece charming.

E A R L O F E — — — M.

Othello on his Defence before the Venetian Senators.

Vide Shakespeare.

Our most applauded performers of this character have been peculiarly emulous to give the due, as far as possible, to the introduction of the Moor's address in those particulars that relate to his personal and oratorical perfections: the noble painter has perhaps wisely judged such an attempt an impropriety not to be forgiven on canvas. On the stage, the melting accents of the player may plead in behalf of the injury done to the leading

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characteristics given by the poet. His blackamoor has neither dignity of features nor address; the out-lines of his face are most absurd, and calculated rather to draw laughter than attention from his judges; several of them, not of his party, appear on a broad simper. We are fearful some unlucky youngster has given a few ill-natur'd touches to the artist's piece after it was laid by, as the situations of his personages border somewhat on the ludicrous.

GENERAL P—I.

Mark Anthony, a Whole Length.

The warrior must have been, to all appearance, hastening very precipitately down the ladder of glory, when this sketch of his person was transmitted to the world; the youthful fire we hoped for seems unfortunately to have been in a smother for some time, nor is the glitter of arms, which would have been an additional beauty to the scene, any where to be met with. Anthony discovers no penchant for exercising his office; his attitude is glaringly deficient, and the arrangement of his limbs equally lifeless. Whether Cleopatra has bewitched the soldier, or some more modern demirep of fashion, the painter, we know not, but his hero looks for all the world like a *lily-livered* ensign that has just thrown up his commission.

CAPTAIN ST— B—.

Catherine and Petruchio.

This very billing pair are admirably expressive of their non-original characters; the painter need not have gone far for subject; and though the personages could not have been said to fit for their pictures, we might with propriety change the term of their position to *fight*. The lady is endued with such an uncommon warmth of temper, that a single inch of colouring has been hardly adequate to the task of disfiguring her. Petruchio meets her, sword in hand; an ungentleman-like defence, it may be hinted. The honourable painter has however excused the seeming incongruity, by subjoining in a note below the margin, that
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the passionate swain once drew his weapon in defence of her ladyship; and report says, it has never been sheathed since. The execution is admirable throughout.

J—M B—CK, Esq.

Portrait of Carre, Lord Somerset.

This disgraceful minion of one of our English Kings is handed down from history as a most complete adept in the science of villainy; nor was Lady Frances Howard, the divorced wife of an Earl of Essex, in any respect inferior to him in the accomplishment of their treacherous machinations; Sir Thomas Overbury fell a victim to the criminal weakness of the one, and the more savage vengeance of the other. Lives tinged with so black a dye could not terminate with any degree of tranquillity; conscience gave so much severe cause of repentance for having acted in union with a woman whose principles were so glaringly in opposition to virtue. The features of the portrait are well finished, and may be held up as an authoritative check to the confidence so frequently placed in such of the female sex as have publicly avowed their loss of honour and affection.

SIR H—P—.

Figure of Janus.

This two-visaged relic of antiquity is executed with more command of features than we have yet seen in any other impression taken in honour of him; one of his faces presents us with the most frightful gloom imaginable, while the other is equally soft and placid. The ill-natured complexion is finished in the most capital stile. Janus looks so completely lowering, that we could wish it had been always foul weather with him; whereas in the calm countenance at next door, our eyes are disgusted with an artificial daub of white, tempered with a most conspicuous patch of red; nay, the painter has carried his partiality to good humour to such a height, that he has intermixed his colour with a tinge of *blue*: that part of the ornament we may pronounce of short duration.

L O R D

LORD P---Y.

Plato expatiating on Spiritual Love.

The divine Plato thinking that corporal sensations alienated the affections of men from God, disseminated among his disciples an ideal love, which results from a mental contemplation independent of substance: the picture therefore before us represents him delivering a discourse on that subject to several of his followers, among whom we recognize a face very well known to the *haut ton* in most of the nunneries of the order of St. Francis. Painters and poets have all their prevailing subjects as well as passions, and this painter of high-sounding name has bestowed great pains to evince his powers as an artist on the present divine occasion. The rape of the Sabines was a subject he prudently avoided, because he was unequal to it; even were Lucy Williams to sit, stand, or lay for it. He began a piece a short time past, which if he could have completed he would have called *Bal d'Amour*; but he failed in the execution, and left his living Thais whom he drew from (not upon) to exclaim, Good lack, what an impotent debauchee is here!

DOCTOR P——Y.

The Philosopher in Devotion with his Mistress.

An exceeding ingenious essay on *Matter and Spirit*; there is great warmth of expression in the adoration of the philosopher; the fore-shortening of the lady's right knee is beautiful, and the exact proportion of her whole person are well intended for exciting that devotion in the philosopher which is visible in his *toutes en semble*. His genuflexion is particularly animated, and his eye bespeaks that he not only feels the influence of *spirit* operating on *substance*, but that his mistress's *substance* operates on his *spirit*. By this picture it appears that one species of matter works upon another. He gives us a good idea of his abilities by this piece, which, if it is not a first-rate performance, is nevertheless a very *pleasing essay*. A learned man in canonicals is seen in a distant view lifting up his hands at the extraordinary devotion of his friend

friend the philosopher, as if he suspected it would end, like all essays on matter and spirit, as Sterne says, in a convulsion.

LORD TH---W.

1. *A Judean refusing tribute to a publican.*

This is rather an historical piece, and a pretty good one; it represents a Judean in the habit of a smuggler, with a black wig, terrifying with the head of a Gorgon, a poor publican who waits on him for a tribute. The publicani were Roman officers who collected the public money in their provinces, and after Pompey had reduced Judea, these officers collected a tribute from the Jews, a people to whom the publicans became odious; and as they had obtained an ill character by their exactions, a publican and a sinner were synonymous terms. The painter has done ample justice to his design, which he has taken from the anecdote of a worthy attorney*.

2. *Paul and Agrippa.*

Although Agrippa, a follower of Paul's, told him he had almost converted him, he afterwards died a heathen: an excellent thought and well reduced to painting by this artist; but Agrippa is not drawn quite clownish enough, and has too much of the gentleman about him. The original never looks more like himself than in a horseman's coat and a slouched hat; and as to his death, there is no doubt but as he lives so he will die.

* An attorney waited on his Lordship, when A-----y G-----l, for a tax, and after repeating his visits, and leaving his name at his Lordship's house, he was length conducted to his presence. The interview was as follows:

A---y G---l. Well Sir, what do you want?

Attorney. I wait on you for a small tax.

A---y G---l. God d---n me, do you want to rob me? There, Sir, there is my purse; take it.

The attorney was frightened, and shutting his book, ran out of the house as fast as possible.

LORD S-----E.

Mecænas patronizing the learned men.

The Roman knight of this name endeared himself to his countrymen by his encouragement of learning; he was an honour to mankind, and the country he lived in. He is represented here as a most beautiful figure rejoicing in rescuing merit from distress, and guarding wisdom and learning from penury and want. In the bass relief we see a figure in the character of a faithful steward producing his accounts: he is drawn with a melancholy aspect, as if at the idea that his master's estate is too small to enable him to keep equal pace with his generosity.

DUKE OF R-----D.

Virtue crowned by Liberality.

There is not a more pleasing figure than that of virtue; her shape, her mien, her dress, and whole appearance delight and exhilarate; while vice, in the garb of hypocrisy, is put to the blush in beholding her: like the sun by the other luminaries, she darkens every thing but herself, and is her own reward. A very happy thought in this painter, but there is a little more harmony of countenance wanting in liberality; she is rather too stiff. As to virtue, we have never seen a better picture of it, and it convinces us of what vice is ashamed to own, that none but a virtuous artist could have produced so good a piece.

BISHOP OF P-----.

1. *Demosthenes attending to the Eloquence of Callistratus.*2. *The same, pleading against his Guardians.*

Plutarch tells us, that Demosthenes became an orator through the eloquence of Callistratus, which he heard in a public trial, and which induced him, when he came to man's estate, to plead against his guardians, who had cheated him of his estate.

These

These paintings of so great an orator are above criticism: he was deemed by his countrymen the standard of eloquence. Our painter, however, has very sensibly, in the second, changed his pleading against his guardians for defrauding him of his estate, by exhibiting him rather as a public declaimer against the pretended guardians of our constitution: the attitudes are very graceful, and the painter has distinguished himself for a very valuable artist.

SIR J— L—R..

Midas turning all he touches into Gold.

Midas, King of Phrygia, having entertained Bacchus in a friendly manner in his dominions, was desired by that jolly god to make any request of him he pleased. Midas accordingly desired that whatever he should touch should turn into gold. The artist has nearly copied the original, but he does not make Midas repent his request: he rather appears to rejoice at the grant of it, by placing him at a lonely table at dinner upon a beef-steak pie, which he devours at the expence of his servants, instead of turning it into gold. There is a great deal of the old master in this piece, and we hear the artist is peculiar in this stile of painting, as was his uncle before him; but we wish he would change his subject in future, as he would then make a respectable figure among the liberal artists. At present his avarice of colours, and paucity of design, render him unworthy of the materials he is possessed of; and make him appear rather as a foil to other painters than a competitor.

Mr. W - d - - - - - e.

Janus.

This figure is so hackneyed by painters and poets, that we conclude on the first sight of it that there is deceit in it; the Bifrons testifying that he who carries two faces is alternately two different beings. The subject is well adapted, and does the painter credit, and no man ever depicted a character more cri-

cri-

critically : the colours are a little tame, but the picture *en fait* is a good one. Janus is an Egyptian deity in this place, and not a Roman one.

THE PRINCE OF W—.

1. *King John signing Magna Charta.*

For a young artist, and the first piece he has exhibited to the world, this is an astonishing picture. The barons are drawn like men determined to have their rights secured, but very respectful to their sovereign, who is signing their charta. There is a sternness and sourness in King John, which if softened would have made the picture more agreeable ; but as the King was compelled to this measure, such a countenance is proper, and the artist, no doubt, has beheld something similar in his Sire, or at least he expected to see this crabbedness of King John's face in his father whenever he was brought to acknowledge the independence of a brave invaded people.

2. *The Inside of the Prince's Apartments.*

The duke of Montague remonstrating with his ward on Mr. W—kes's speeches, which he finds among his papers. By their appearance we suppose the following colloquy:

Duke. What, Sir, does your r—l h—s read these seditious papers? What will the K**g say if I tell him of it?

Prince. Do not tell him of it at all.

Duke. What, would you have me tell a lie; and say I never saw them?

Prince. No, say nothing.

Duke. Oh, then you want me to conceal the truth.

A very courtly picture painted for public satisfaction. The people are much obliged to this juvenile artist; his painting will gain him admiration.

JOHN

JOHN H - - - E, Esq.

1. *Paul writing to the Ephesians and Philippians while a prisoner at Rome.*

In spite of what all the artists in the world may in their prejudice or ill will say to the contrary, this is a most excellent piece of painting; the drapery of Paul's garment almost deceives the eye, and it approximates so near to the coarse coverings of his times that one would imagine the painter was an antiquarian, and had dressed Paul in his own cloaths; he has depicted in the countenance of that wise philosopher virtue and morality, and he has given him all the appearance of a gentleman: by the scroll before him it appears that he admonishes the inhabitants of Asia Minor not to give ear to the preachers of Judaism, who would join the law to the gospel. In another scroll to the Philippians, he exhorts that people to avoid disputes, to love prayer, to be humble and charitable, to be unshaken in adversity, and to be always replenished with peace and joy: it is impossible to bestow too much praise on this artist for the many beauties he has thrown into this picture. Timothy, Titus, and Philemon are seen in the perspective, and the cap of Mercury with his caduceus are painted laying near Paul, to denote his eloquence and persuasion. This is the performance of a great and good man.

2. *Patience sitting on a Monument smiling at Grief.*

Equally well done. Patience wearied with pacing in the trammels of the church, is here seen sitting on the base of a ruined monument smiling at the habit of a clergyman, which conceals the hypocrite and captivates the vulgar. We discover an honesty and resignation in patience which charm us. She points her hand to Pliny as a preferable character to a minister of the gospel, because the one feels and pleads for the frailties of men, while the other imposes upon them.

R

Mr.

Mr. W—L—E.

1. *Vulcan forging the Arms of Achilles.*

Not quite stout enough. Vulcan was so ill-shaped that his father kicked him out of heaven, and in the fall he broke his leg; but the countenance is finely painted, and by his muscles and reins he appears well formed for the employment of a blacksmith. The arms of Achilles are very indifferent, and do not look at all like those which rendered him invulnerable. This artist therefore, however calculated for labour, does not promise his employers much satisfaction from his abilities.

2. *An old Roman teaching his Son to declaim.*

A very poor picture; indifferently executed, and worse designed. The confusion of Babel would have been a better subject; the painter there would have found matter enough to have employed his brush upon; but he is just as well qualified to represent an old Roman as he is to paint one; in short he has mistaken himself for an artist, while only calculated for a house-painter.

DOCTOR P—E.

The Prophet Jeremiah.

Of the five greater prophets mentioned in the Old Testament Isaiah and Jeremiah were the first, but this reverend painter has chosen the former to paint from; he is well acquainted with the scriptures, but, like the late Hogarth, he has disregarded the finished tints of Raphael by adhering entirely to the story of his picture. Jeremiah, the chief figure, is painted in sacerdotal with an undaunted aspect. St. Jerome is sitting on the root of a decayed beach, with a scroll before him, informing us that the stile of Jeremiah was mean as to words, but majestic as to thought. The head of envy emerges from the base of the canvas, gnashing his teeth in commemoration, we suppose, of Jeremiah's being stoned in Egypt by some impious Jews, who were not able to bear with the freedom, sincerity, and wholesomeness of his admonition.

The Author of the preceding Catalogue presents the Reader with the following Sketches by Female Performers as a Specimen of their Abilities, which, if approved, a particular Catalogue will be published, containing a complete set by the most eminent Ladies.

LADY C—R—N.

Lothario and Calista, or the fair Impenitent.

Hot with the Tuscan grape, and high in blood,
Haply I stole unheeded to her chamber.

Lothario, instead of the fine, easy, manly figure the poet intended him to be, is drawn like a coxcomb and a conceited silly boy; his person chubby and ungenteel; his face vacant, with a Bobadillian stare: the paintress seems to have had a ganymede before her and not Lothario. Calista indeed is somewhat more in character, and properly made to rejoice, not repent, at her knowledge of Lothario; with those endearments she is so soothed that she says,

'Tis charming to remember: let that night, that happy night
Be ever sacred to us:
But keep it, ye gods, from the ears of my Mamma.

2. *Flirtilla.*

There have been so many daubings of this subject, that the artist has given us an etching in shades. Flirtilla is conversing with Lord G—— after Lord C——n had flighted her in his addresses. This tête à tête renewed the latter nobleman's suit, but Flirtilla's high birth, education, and partiality for the former could not reconcile it. Had the Flirt therefore married one instead of the other, she might now be the joy, not the reproach, of her family.

LADY

LADY ST—E.

Perseus and Andromeda.

Andromeda, daughter of Cepheus king of Ethiopia, was chained to a rock, and exposed to a sea monster for only thinking herself handsomer than Juno. Perseus passing by mounted on Pegasus, with Medusa's head in a bag, stopped to relieve her, and by producing the head to the monster, he turned it into stone; on which the princess was restored and afterwards married to her redeemer. The piece has many beauties; satan and a bishop appear in the relief; one as if ready to sanctify the joys of Perseus, the other to prevent them. This picture reminds us that the artist was rescued from a hungry Scot by a generous Hibernian, who, more than Perseus, risked his life for her, and won her by his valour and merit.

LADY L—NS—GH.

The Adulteress in Wrath with her Lover.

Fine touches indeed! never was disappointed love better delineated; beauty is deformed by passion, and the whole face of the adulteress tells the horrid truth that she could tear her lover's eyes out. Poor gentleman! he looks like a fatiated lover muttering a verse from Ecclesiasticus I. and says, Of all plagues those of the heart are the worse, and of all wickedness that of a woman is most to be dreaded.

F I N I S.

